



#PHOTOGRAPHY

IDEAS – TASKS – PROJECTS



LENA VENUS

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IDEAS – TASKS – PROJECTS

Lena Venus

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Photography – the opportunity to recognize
and capture the moment!

In our fast-paced times, I find my moments in
photography to pause, breathe deeply and
consciously perceive the world:

The little wonders of nature, the great
wonders of humanity – or just the moods and
situations that life brings.

**Photography opens up the world and turns
beautiful memories into something
imperishable.**

From macro photography to landscape
photography, my viewfinder is always
looking for the perfect angle of view and the
perfect light.

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1 MOTIF IN DIFFERENT FORMATS

INDIVIDUAL GREETING CARDS

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FASCINATION

PHOTOGRAPHY

ANNO DOMINI ...

My first camera was a small pocket camera in the 90s. Regularly, so once a year, it was brought out and was allowed to go on vacation.

24 or 36 valuable pictures were on each analog film unit and one considered well, which motif was now worth to be captured for eternity on the small, black strips. And so the little photo was pulled out and pressed in these special moments. In the end, one had saved up the precious photographs for so long that on the last day of vacation one was still desperately looking for ways to fill the film reel - because this was the only way to have the film developed and to see and show one's pictures promptly after the vacation.

One hoped that the motifs were well staged and that the lighting conditions had corresponded with the selected film quality and the automatic function of the camera, because once pressed the shutter button the images disappeared and waited on the film roll until they were allowed to come back to light.

Back at home, the film was sent to the photo lab or dropped off at the photo store or drugstore, and a week was spent waiting anxiously for the holiday memories.

The tension grew – a few days later you finally had a small bundle of paper in your hand, which brought the past days back again and unfortunately (at least for me) sometimes entailed some disappointment, since the captured impressions did not seem as unique as you had felt them on vacation.

... well, at that time I didn't have much idea of image composition or lighting. But I'm lucky, I can distract from my inability and blame it with a wink on the lack of

technique.

DIE REVOLUTION

A milestone was set by digital photography. Now it was possible to capture images directly in digital 1-0 encryption on the black cards.

Now the time of darkness was over, when one could no longer judge one's image after it had been triggered. Those feelings of gloomy foreboding versus joyful and expectant hoping had disappeared. Instead one could immediately check the result and decided after several safety shots that the image should fit now.

It didn't matter how many pictures were taken and how many misses you had. Briefly opened on the PC and swooped, everything unusable was transported into the round digital trash tray. Unusable? Anyone who has ever compared shots and thought back and forth about which one is better, more beautiful, sharper, can imagine that you've got a lot of almost identical shots that

you just can't delete.

At that time, I bought a small, digital compact camera that could achieve acceptable results. The future generations of quite simple and certainly also boring tons of holiday pictures were thus secured. These are now stored on data sticks and old hard disks, double and triple secured, so that what you can no longer find anyway can not be lost.

INFECTED

I only became infected with the "virus photography" much later, when I noticed images that I could not create with my small compact. Images with a tremendous color brilliance and infinite depth of field. Landscapes with flowing waters and passing cloud formations, images with soft lines or partly blurred structures. I couldn't fathom why the camera was able to capture things I couldn't perceive with my eyes.

To discover the secrets of photography, I bought my first mirrorless system camera. A handy, small and chic piece that fits

comfortably in a large handbag which has become a faithful companion.

I took it with me on excursions and to the lake, it got flowers and insects in front of the lens and everything that caught my eye. I was really proud of my first works and even today I like to look at these pictures as a first, successful step in a new direction.

I don't want to hide the fact that I had already spiced up my pictures a bit thanks to the included image editing software. It's unbelievable how a few sliders can change an image and compensate a lot of shooting errors.

PHOTO CLUB

So - there I was: Me, Lena, the photographer. Don't get me wrong, I don't want to put myself on a par with real photographers. Photographer is a profession for which others have years of training and I advise anyone who wants to have reliably decent shots for unrepeatable occasions, such as weddings, to hire a real

photographer. Real photographers have the appropriate equipment, the better cameras, top-notch lenses and have decent studio gear. Of course, the transition from professional to semi-professional is fluid, but if you want to be sure, you should have image references shown beforehand and not just look at the costs.

Back to me: Lena, full of euphoria, creativity and expectations. So, what could be more obvious than to go in search of like-minded people. Thanks to my friend "Google", I quickly found a suitable group near me and joined an army of photo-hungry people with a huge repertoire and good expertise. Maybe I was imposing myself a bit – nobody kicked me out and I came back, although I was hesitantly told that the capacity of members is limited and the group is already quite full. I was not deterred and fortunately was able to convince – with some image samples that led to more acceptance. Today I can understand the hesitant behavior, because regularly interested photo newbies come

round, who usually only give a short guest performance and then disappear again. Yes, photography can degenerate into work – or into passion!?

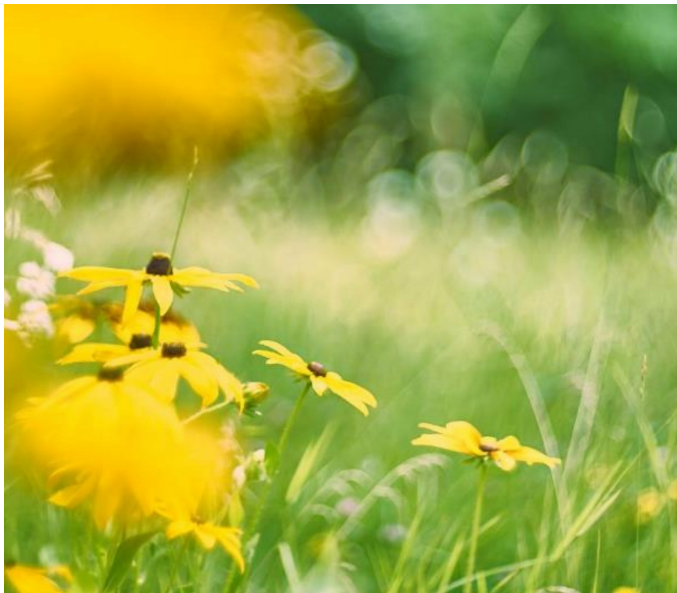
I appreciate my photo club and its members for the versatility of the photo interests, for the perspectives and for the respectful treatment of the works of others. Often you do not recognize obvious image errors or discrepancies yourself, while these others immediately catch the eye. Criticism is allowed and desired and it is interesting how different the image sensations are. Emotions are attached to my pictures and if I am lucky, I can transport them into people's hearts.

WHAT I LOVE ABOUT PHOTOGRAPHY

Since I have been intensively involved in photography, I take my environment differently. I would almost say more intense and beautiful.

My eye for detail is sharpened. I can sink in the sight of a flower or attach more importance to the clouds in the sky. I note the lighting moods fascinated. The alternation of clouds and sun often creates attractive photo moments.

Looking through the lens shows me a different world. Sometimes the focus is only on a small area. Anything outside of a chosen field of sharpness appears unspeakably soft and blurry. I would call it "dreamy".



I often catch myself scanning my environment in order to gain the next picture idea. I have more creative thoughts than time to implement them. In my mind's eye, pictorial impressions are created, which I try to realize. This often ends in an exciting, creative creation process and most of the time the result is completely different and far more than just the reflection of my idea.

Each of my images is edited. I'm not a fan of OUT-OF-CAM. Of course, one strives to produce a good result in advance, but in order to bring an image to perfection, it is in my opinion just as important to control the settings on the PC and to control our perception explicitly by the appropriate means in image development.

In the past, photographers did not have this possibility. Everything was created by the choice of film, camera settings, exposure measurements and during development in the laboratory with methods such as dodging and burning. Back then, photography was a real craft, not to say art.

TECHNO CHIT CHAT



With which aperture did you take the picture?

Have you been in manual mode?

How long did you expose?

Which focus method did you use?

Help! I like to try different modes, but in the end it's the result that counts. This is a super-interesting field of knowledge for anyone who would like to learn. But I want to encourage everyone else, try it out and don't let yourself be unsettled. An automatic mode also has its strengths and not every picture can be made better by a different control mode.

There is enough literature on this seemingly endless topic and many experts who can explain the connections better than I would do here.

So I will not scare anyone here and would just like to point out that not all image tasks can be implemented equally well with every camera and every lens. Common kit lenses are tuned to cope with many requirements, but they also can show weaknesses in special requirements.

FULL FRAME

On the way to photographic perfection, I could no longer resist a full-frame camera. This is characterized by a larger sensor and, as a result, largely better shooting quality.

If you would like to show your motifs very large on canvas, this investment is certainly justified. There is more detail, more sharpness, more depth and less noise even in low light conditions.

But it is the question of how much of this

"more" you actually need. I am happy about the excellent quality of my pictures, if I have done everything right. For photo exhibitions I have also resorted to such and it is really nice when my works are admired there... – but honestly: The number of photos that are printed on canvas in my home as a large and powerful picture is ZERO. Instead, I have a small digital photo frame on which my shots go through on the weekend, here the difference offered by the better image quality of my full-frame sensor is not really recognizable.

When I'm consciously on the photo hunt, I take my full-frame camera with me. I have something decent in my hand I can work well with.

The display is pleasantly large, so I can easily see my subject setting and thanks to the reaction speed of the autofocus I also have pictures in the can that require quick action due to a sudden situation. The full-frame sensor is also worth its weight in gold in difficult lighting conditions, because it still delivers good results when other

cameras have long since "run out of light".

Another advantage: You are immediately recognized as a photographer by passers-by with enough respect and are not just someone who stands in the way and takes pictures.

Otherwise: Is the thing much too heavy and too clunky. If I'm on tour without a specific photo goal, e.g. on vacation or on excursions, I take a smaller version with APSC sensor, which can also be quickly thrown into the backpack.

CAMERA SETTINGS

For all photographers: I also know the opinion that only manual photography is "real". However, I take the view that this assertion is presumptuous. I am not excluding anyone here and would like to encourage newcomers to deal with photography in all its facets.

For all beginners and inexperienced:

Please do not be discouraged by technology and settings. These are tools to master the camera – yes, but – not everyone who enjoys photography necessarily has to know it. They make work easier and it is fun (for some, e.g. me) to deal with it. They help to get better and to understand the camera. But a creatively minded person in automatic mode may achieve more than the technology freak who adheres to the usual photo rules. Ultimately, only the result and your preferences play a role in images.

LENSES

A good lens is the core of every camera. It forms an optical unit and consists of many corrective individual and coated lenses that focus the light in such a way that it lands on the sensor in a targeted manner and without aberration.

They differ in image quality, focal length, light intensity and zoom possibility.

Many high-quality brands have also installed an image stabilizer, which is intended to compensate for the shaking when triggered.

The specifications of lenses are displayed around the front glass. These include: focal length and aperture values.

Example: BRAND / 16-30 mm (focal length) / f:3.5-5.6 (light intensity)

FOCAL LENGTHS

The focal length describes the angle of view. The areas of application are divided

as follows:

Kit lenses:

as standard lenses that come with the camera they are all-rounders that are suitable for many requirements. They have a zoom function, so the image section can be adjusted.

Telephoto lenses:

record distant subjects, usually these are zoom lenses, which are like binoculars, which can also reach things at a great distance.

Wide-angle lenses:

the largest possible angle of view is often used in landscape or architectural photography. It is also well suited for indoor shots. Wide-angle lenses tend to distort at the outer edges. However, these can be easily corrected in post-processing.

Macro lenses:

have a large magnification and a low close-up limit, so you can get very near to things and image them large.

Portrait lenses:

the focal length of these lens type is designed to produce the most natural possible image of people, without distortion. These are usually fixed focal lengths with a high light intensity. Thus, people can be well exempted. This means that the background is soft and blurry.

APERTURE / LIGHT INTENSITY

The aperture is installed in the rear part of the lens. A viewing circle, which can be opened or closed with slats, determines how much light falls on the sensor. The size of the aperture is indicated by the f-number (e.g $f/3.5$). The minimum and maximum aperture value is displayed on the lens's front glass.

By an open aperture = small f-number (e.g. $f/2$) it is possible to achieve a blurred background (depending on the maximum aperture of the lens and the image distance) or to obtain a shake-free shot in

low light conditions by shortening the exposure time.

With a larger f-number you get enough depth of field over the entire image and you can capture e.g. landscapes well.

ISO

The ISO is an indicator for the light sensitivity of the sensor. By setting the appropriate value, you can control the camera's exposure time and adjust it for special photography techniques.

The following applies:

- Good lighting conditions = low ISO value
- The worse the lighting conditions become, the more an increase in the ISO value can enable shake-free images (without the use of a tripod).
- The smaller the ISO value, the higher the image quality.
- With higher ISO values, the degree of sharpness and image quality

sometimes decrease strongly and image details are lost.

- For freehand shots, a short exposure time is always preferable to a low ISO value.

EXPOSURE TIME

As a rule of thumb for a shake-free exposure when shooting "out of hand", a duration of 1/60 second applies.

If you need a longer exposure time, a tripod or a fixed support is absolutely necessary.

Attention: If you place the camera on a tripod, the image stabilization may have to be switched off via the settings menu.

Otherwise, the camera tries to compensate for the vibration caused by the triggering process unnecessarily. This can have a negative effect on image sharpness.

A long exposure time may be desirable for creative shots. This can be achieved by selecting aperture and ISO value. If this is

not enough in good light, the use of an ND filter (neutral density filter) can help. These are dark colored optical glasses that are screwed in front of the lens and reduce the incidence of light.

WHITE BALANCE

The white balance is designed to represent colors as you perceive them in your natural environment. This is automatically compared by the camera when taking pictures.

In the course of the day, the light spectrum changes depending on the position of the sun and colors appear differently. Likewise, a different color spectrum appears under artificial light.

You can use the white balance function in your camera to adjust the values manually. This will remove any unwanted color cast. If you edit your photos later on your PC, you can set the white balance there. Then previously selected values are arbitrary and do not matter.

AUTOMATIC MODE

The camera calculates all settings itself based on its measurement results. It selects the shutter speed, aperture, white balance and ISO value and decides whether the flash (if available) is to be switched on and focuses on the area determined by its calculation.

If it has to go fast and the situation requires it immediately, pull the trigger in auto mode. The automatic always plays it safe and, if possible, chooses a short exposure time at medium aperture. The camera doesn't know that you want something else in a situation.

SCENE MODES (SPORT/LANDSCAPE/P

All scene programs also use the automatic mode, but you indirectly specify the behavior via thematic specifications.

Examples:

- In sports shots, emphasis is placed on a short exposure time to capture and freeze the motion.
- When shooting landscapes, it is important to sharply display large areas of the image.
- In portrait photography only the main subject (the person) in the foreground must be sharply recognizable. Here, a certain background blur is advantageous, because the person is thereby exempted.

If you don't want to deal with the manual settings, use and compare the different scene programs.

**SEMI-AUTOMATIC:
APERTURE
SELECTION OR
SHUTTER SPEED =
EXPOSURE TIME**

Use the selection wheel to specify which settings the camera makes and which you dictate yourself. When selecting apertures or times, you control one parameter and thus have more control over your recording.

- Aperture selection: By means of an open aperture = small f-number it is possible (depending on the maximum aperture of the lens and the image distance) to achieve a blurred background or to get a shake-free shot in low light conditions.
- Aperture selection: With a larger f-number you get enough depth of field over the entire image and can depict e.g landscapes well.
- Exposure time: This selection is always recommended if you need a very short (sports photography) or very long exposure time (night shots).

Use and compare the different scene programs, because these are the first

approaches to the manual settings.

MANUAL MODE

Here you have full control over all settings. If you know the interaction of aperture, exposure time, focus and so on, you can create the optimal conditions for every photo situation. This mode is also very suitable for getting to know the camera technology.

Dare to do it! Due to the unlimited storage possibility, attempts and missed shots lead to learning success. An additional safety shot in auto mode is allowed 😊.

MANUAL FOCUS VS. AUTOFOCUS

The autofocus measures the image area in order to decide for itself where the currently relevant focus field is. Here you can still define whether the entire field or only one spot should be measured. In addition, there are various autofocus

modes (depending on the manufacturer and model) that define the behavior in more detail:

- **AF-S:**

In single mode, the focus is set exactly where the focus point was placed in the viewfinder. If the shutter button is pressed halfway through, the sharpness remains stored until you release the shutter button or a photo is taken.

- **AF-C:**

The AF-C works by continuously trying to keep the focus on the subject as long as the shutter button is pressed. The focus point can constantly change to follow a subject. This is interesting for moving photography objects.

- **Face Detection AF:**

When taking photos, Face Detection AF focuses on faces and optimizes exposure and white balance.

- **Eye AF:**

The autofocus system places a frame

around the eye while tracking the focus point. This not only tracks the subject, but also the individual eye and ensures that the motif is depicted razor-sharp.

- **Manual focus:**

With manual focus, you decide for yourself. Here, the sharpness selection is defined by rotating the adjustment ring on the lens. With the focus peaking function, which allows you to visualize the selected, sharp areas of the image in preview by coloring, you achieve the perfect, manual control.

FLASH

When it comes to lightning, opinions are divided. A flash can save a photo, but it can also destroy it. An unfavorably set flashlight leads to reflections or to bright parts of the image that look very artificial. Flashing should be as indirect as possible, i.e. the light should not shine directly on the subject, but should be deflected and

reflected back as much as possible. So it is spread wider and looks softer.

A distinction must be made between the integrated system flash, or an external flash unit, which can be attached to the camera, or used separately (unleashed).

Possible applications for a flash

- Darkness: here you can illuminate things that are close to the camera lens. Depending on the model, the flash has a range of a few meters.
- Midday sun: There is enough light available, but since it comes from above, it draws unfavorable shadows, especially for portraits, which are softened with a counter-flash.
- Mixed light: Here you can emphasize your foreground motif by using the flash.

Typical mistakes when photographing with flash

- White faces: the foreground of the image is heavily overexposed, while

the background is dark. The reason for this is a very bright flash that is aligned frontally to the subject.

- **Hard shadows:** Light casts shadows. This is sometimes a stylistic device, but often also extremely disturbing, as the shadow cast distracts from the image statement.
- **Reflections:** If the flash comes directed frontally at the subject, reflections are created. This is manifested on the forehead or tip of the nose, or often in the eyes of people.

Tips on how to use the flash

- Illuminate the subject indirectly by directing the flash at a wall, ceiling or reflector. The light is scattered, arrives softer at the object and thus casts less hard shadows.
- Unleash the flash and light up the subject from the side.
- Illuminate your subject with other light sources from other directions.
- Consider the position of the model: If

your model is directly in front of a wall, the shadow will be harder than if there is more distance in between.

- Place a reflector opposite your light source.

Example image: In this image, the background was "flashed away" from the front by the use of a flash unit. This means that the strong light allows such a short exposure time that the background light could no longer reach the sensor.



TRIPOD

Do you need a tripod? This is a question many photography beginners will ask themselves. Often, this purchase comes later, when you've reached the technical limits with a hands-free approach. If you decide to go for it, don't skimp. A good tripod must be stable and stay balanced, even if you have heavier lenses with you. The legs must be variably adjustable, because you need a reliable hold even on uneven ground.

Advantages of a tripod

- With a fixed camera, you can precisely define your image section.
- To adjust your shot, all you have to do is turn the camera cogs.
- You'll get comparable results with different camera settings.
- The tripod allows long exposure times, so you can shoot even in low light situation with low ISO and achieve a

good image quality.

- Selfies & group photos become more predictable.
- In macro photography, you only have a minimal sharpness range. The photos will be blurred very quickly by the smallest movements. You can compensate for this with a tripod.
- Night shots and long exposures are only possible with a tripod.

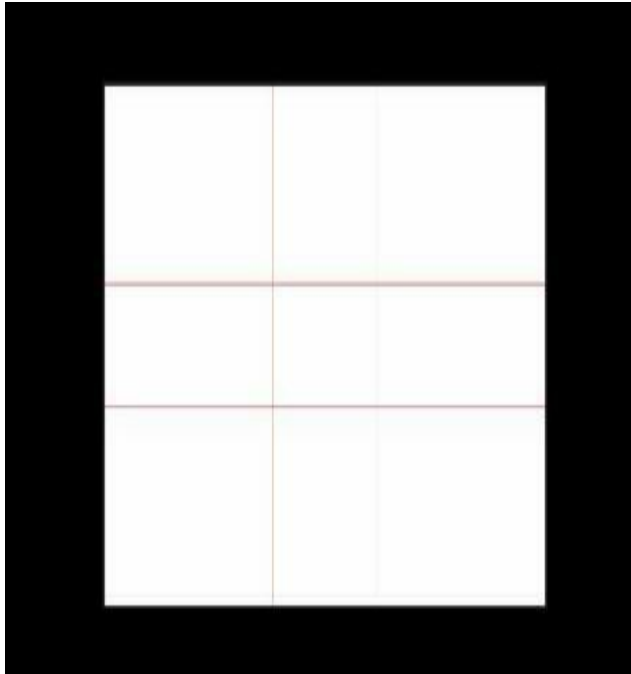
Disadvantages of a tripod

- Additional weight and transport volume.
- Limited flexibility compared to freehand photography.
- Spontaneity and the versatility of perspectives are somewhat lost.

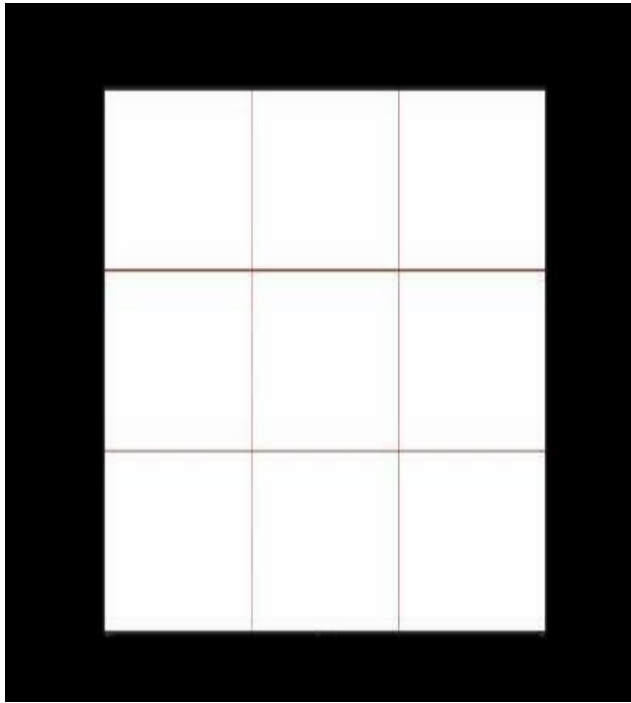
RULES FOR IMAGE DESIGN

COMPOSITION

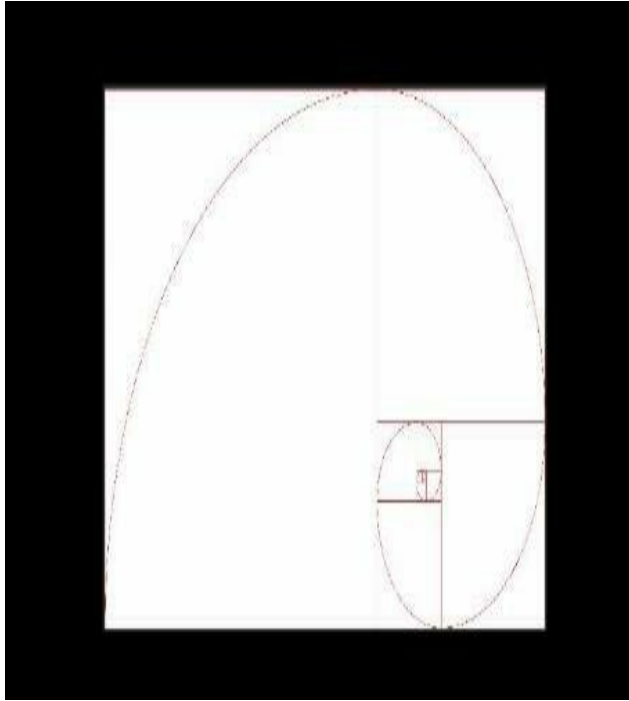
- There are a few basic rules for image composition in photography that follow the harmonious laws of natural forms and make a photo appear balanced.
- Imagine that the image is divided horizontally and vertically by lines. At the intersections of the lines, the main motif should be placed.
- **Golden section**



- **1/3 Rule**



- **Fibonacci Spiral**



- Pay attention to symmetries and guidelines.
- Create open spaces in the direction of view.
- Consider the foreground, middle, and background of an image.
- Break the rules! In today's flood of images in the media and social

networks, we are inundated with photos. We've seen it all before. New and different things are created by the fact that we sometimes deliberately do not adhere to the photo rules.

THE LIGHTING

Notice the light!

- **Outdoor shots:**

In direct sunlight, the light casts harsh shadows and intensifies contours. For the composition of the image, you can consciously use this strong shadow or also soften it. For portrait shots, a soft lighting is more effective, which is created in the shade of trees or on cloudy days. The clouds act as a natural diffuser and illuminate evenly. In architectural shots or graphic images, on the other hand, hard shadow edges can also be displayed well.

- **Interior shots:**

In rooms, the light can be controlled in detail. With flashes, LED lights, or simply a flashlight, you set accents. By using reflectors on the opposite side of the light, you mitigate shades. As a reflector, even a sheet of paper

or a piece of aluminum foil can provide good results.

ALIGNMENT

Contours that lead to the main motif support the viewer's gaze. Use road markings, paths, curved or straight lines and stage your subject.

- Leading lines should always reach to the edge of the image.
- Leading lines must lead to the main subject or center of the image.

IMAGE PROCESSING

For image development, it is useful to save your image in raw format. You activate saving in the settings menu of the camera.

The RAW file format is the digital negative that contains all the information captured by the camera sensor. Usually only high quality digital cameras can save images in RAW format. Each camera manufacturer has its own raw file format designed for the camera systems.

Digital cameras convert the photos taken directly into a common image format such as JPG. The data is strongly compressed to save storage capacities.

Images in untreated RAW format have not yet been technically processed. At first glance, they appear very colorless and not very impressive on the PC. However, they contain a very large depth of information, which allows many adjustments.

Image editing allows you to add

expressiveness to an image in post-processing.

By controlling brightness, depths, coloring, micro contrasts, etc., you can work out the striking parts and direct the view.

You can strongly manipulate an image using additional functions in an image editing software. In the example image, the sky was replaced and the position of the sun was adjusted. When editing, pay attention to shadows, because they have to look coherent.





PHOTO TASKS

Ich hatte irgendwann Alles: Eine sehr gute Kamera, spannende Objektive, Filter, At some point I had everything: A very good camera, exciting lenses, filters, tripods, lighting, Everything the photographer's heart desires – but also almost everything already done. Not really everything, but it felt like it. I'd been to all the challenging places around me, exhausted every season, been through everything from big to small, and worked through many subjects and techniques – and then I lost inspiration. Where had it gone?

In constant expectation, I scanned my surroundings for the perfect image composition, went on a photo safari without really finding what I was looking for and gradually invented many excuses why it had not worked out again with a new shooting.

There were many ideas circling in my head, but it failed because of the immediate implementation. As quickly as I had a

thought, it flew away. If I was lucky, it came back, many disappeared however without return. I therefore began to record these ideas in writing. This is how the beginning of this book came about.

The more topics I thought about, the more ideas came up with for their implementation. The more thoughts I had about the implementation, the more I felt the tingling and the urge to press the trigger again – I WAS BACK!

I would now like to share this collection with you. Since my areas of interest are diverse, I deal with a broad spectrum here. Find your personal favourites.

CONCLUSION

The best camera is the one you have with you that you and that you don't feel like ballast. So no matter if you start with a mobile phone camera (I apologize to all photographers for this statement) or have a real camera system and extensive equipment. 😊

**It is important to go out and
CAPTURE THE WORLD.**

This book is intended to help you with suggestions and ideas.

Please also keep your safety in mind for all tasks. No picture is worth taking a risk.

Your Lena

FAMILAR



THE SELFIE — THE SAME AND YET DIFFERENT

First, you should show yourself.

Not everyone likes the snapping, but there are ways to not show yourself completely in a selfie and still look interesting and unique.

Think about how you can create a selfie that's not everyday. Make it special

... *Tips and Suggestions*

YOUR FAMILY

Sometimes you argue, sometimes you get along. Ultimately, you belong together and can rely on each other.

Capture your family!

... Tips and Suggestions

FAVORITE PLACE

Where do you like to be? Where do you retreat to? Where do you like to stay in pleasant company?

Show your feel-good place!

... Tips and Suggestions

YOUR SURROUNDINGS

How do you live? In the city or at the countryside – in lively streets, or rather free in nature.

Photograph places or buildings where you frequently stay!

... Tips and Suggestions

BEST FRIENDS

Take a picture with your best friend. Friends trust each other and go through thick and thin together.

What do you like to do together?

... Tips and Suggestions

OUTDOOR



FOOT ART

Look where your feet take you! If they're working for you every day, they are also worth a photo.

... Tips and Suggestions

VIEW TO THE SKY

Lie down in the grass or on a bench on a nice day. Look at the sky and what can be seen around you.

Find an exciting subject!

... Tips and Suggestions

SHADOW GAME

It follows you anywhere, it is always with you. Sometimes it hides, but it always reappears. Surprise your shadow the next time it appears and hold it irrefutably.

... Tips and Suggestions

SUNGLASS-REFLECTIONS

The view through the glasses. In this task you can either capture a picture of an object through the sunglasses or use the reflection of the glasses.

What would you like to reflect?

... Tips and Suggestions

GREEN

Green is the main color outside in nature – leaves, trees, grasses. The selection is so large that it is difficult again.

Can you see the forest for the trees?

... Tips and Suggestions

ACTIVE ON THE MOVE

The world always invites us to discover.
Every season has its charm. What drives you?
Where do you encounter the next motif?

... Tips and Suggestions

LANDSCAPE

Of course, a classic landscape motif should not be missing. At any time of the year, nature presents us with exciting scenarios, in glorious sunshine and in rain or snowfall. If possible, look for the right location for these tasks in advance in order to have your goal in mind in the right weather mood.

... Tips and Suggestions

WATER IN ALL FORMS



JUST WATER

It can be cold and wet, refreshing and invigorating, soft and flaky or icy and smooth. And – oh yes, you can drink it, too.

So you can find 1000 ways to put water into the limelight.

... Tips and Suggestions

SOMEONE OR SOMETHING ON THE WATER

In summer, a lake, stream or the swimming pool is the perfect location.

... Tips and Suggestions

STREAMS, LAKES, RIVERS, SEA

Who doesn't love it – the splashing of water, the sound of waves. Turn on the cinema inside your mind and go on tour!

... Tips and Suggestions

RAINY DAYS

Water as the elixir of life. A rainy day cleanses the air and fills us with new creative energy. If you don't want to use the time to take pictures, then take the time to work out new ideas yourself.

... Tips and Suggestions

IN THE CITY



CITY HIGHLIGHTS

What is typical of the city in your mind? Do you like a special building or maybe relaxing at the park? Are sports activities your thing? Or is there your favorite running sushi?

Anything you like is allowed. Capture it with your camera!

... Tips and Suggestions

ARCHITECTURE

What would a city be without special buildings. Old masterpieces in classical architecture often show a lot of ornamental details. Do you like new styles with straightforward, chunky expressions? Or do you prefer stunning buildings with modern facades in glass and metal?

... Tips and Suggestions

IN THE URBAN JUNGLE

Plants are survivalists. They are reclaiming so many habitats. Look what grows, where and how. Whether it's a concrete desert, street or a park, they are everywhere.

Find one of these survival specialists and capture it.

... Tips and Suggestions

IN THE ALLEYS

In the streets and alleys you will find real life. Here you can often discover motifs for street photography.

... Tips and Suggestions

COUNTRYSIDE



RURAL CHARM

In contrast to the previous task, I now ask you to consciously focus on country life. What does this mean to you?

... Tips and Suggestions

EXPERIENCE ANIMALS

Living beings give more meaning to an image. Suddenly, a snap becomes a story to be told.

... Tips and Suggestions

FARMLAND, MEADOWS AND FORESTS

Roam the countryside. What could be more relaxing than discovering nature and its motifs with your camera? What will you bring home?

... Tips and Suggestions



AT HOME



COZINESS

Home is where you feel comfortable and can spend relaxing or even creative hours. Look around your retreat and think about how you can capture your feel-good vibe.

... Tips and Suggestions

COOKIES, COOKING AND COCKTAILS

Food and drink – both the preparation and the socializing are part of the experience. Just as

ingredients vary, you can find many "recipes" for your photos.

... Tips and Suggestions

FAVORITE CUDDLY TOY

Do you have a loyal friend that has been with you for most of your life?

Our cuddly toys have stood by us for many years. We have shared our thoughts and joys with them and they have helped us get over all our worries. Often they are getting on in years and no longer look so fresh. No matter! They were and still are an important part of our lives and a companion throughout our childhood and into our youth.

... Tips and Suggestions

FLATLAY

A flatlay is a shot of beautifully arranged objects from a bird's eye view, i.e. photographed vertically from above. Flatlays have become known mainly through advertising and social media. Find a topic and put together suitable things.

... Tips and Suggestions

MACRO



MOTIONLESS

A macro is a close-up of an object. It's the fine details that we don't usually notice that make a macro captivating. Discover the fine structures when looking through the lens. Become familiar with macro photography subjects.

... *Tips and Suggestions*

MOVING OBJECTS

Recording moving objects in detail is a

challenge. This requires a lot of patience and you probably often go home with a lack of results, or without success. But if it succeeds, you bring something very special with you.

... Tips and Suggestions

ABSTRACT

Zooming close to a subject is a popular technique for creating impressive abstract images. The less the subject is recognizable, the better the visual effect.

... Tips and Suggestions

PERSPECTIVES



AT EYE LEVEL WITH...

How does a mouse see the world, how does a bird experience it? Ordinary things appear completely unusual to us in foreign perspectives.

Look for such an extraordinary point of view and push the trigger.

... Tips and Suggestions

GUIDELINES

Use existing lines that lead to your subject.
How are they best placed in relation to the
main subject?

... *Tips and Suggestions*

BLUE HOUR / GOLDEN HOUR



BLUE HOUR

The blue hour is the time immediately before sunrise or immediately after sunset, as long as there is no complete darkness.

Now the environment is dipped in predominantly blue shades. It offers excellent lighting conditions for expressive images, because during dusk the sky and surroundings

are about the same brightness. This is technically advantageous because the camera does not have to compensate for contrasts between dark and light areas. In addition, the lighting with warm colors and the cool blue tones complement each other as complementary colors.

... Tips and Suggestions

GOLDEN HOUR

The golden hour refers to the first and last light of the day, the time just after sunrise, and just before sunset, respectively.

At this time, the sky often works through complementary colors and offers a fantastic scenario.

The warm lighting mood in combination with a sky that turns many colors from blue to pink-red, yellow-orange, to violet during sunrise and sunset makes every photographer's heart beat faster.

... Tips and Suggestions

DARKNESS



LONG EXPOSURE

At night, you need a much longer exposure time, often of a few seconds, to capture a photo. Due to a longer exposure time, the camera sensor "collects" the light. The longer the aperture remains open, the brighter the image will become. However, pay attention to very bright areas that may be overexposed. With a long exposure, rigid subjects are displayed brightly and sharply, while moving objects become blurred. In photography, this

is often an intentional effect that brings dynamics into the picture.

... Tips and Suggestions

LIGHT PAINTING

Strong light sources can be used at night to draw with light. This can be lines that run through the picture, or purposefully painted subjects. This takes some practice, but can yield surprising results.

... Tips and Suggestions

PLAY OF COLORS



The coloring is more than any image setting. Colors have a psychological effect and they are an important element in image design.

The targeted use of colors or toning creates moods and feelings are awakened.

ONLY 2 COLORS

Photograph subjects in just two main colors or reduce colors in post-processing. Try different color styles and let them

work on you.

... Tips and Suggestions

POP-UP COLORS

A challenging task. Create a particularly colorful picture. Think about how to add color to your image. Where can you find motifs or objects?

... Tips and Suggestions

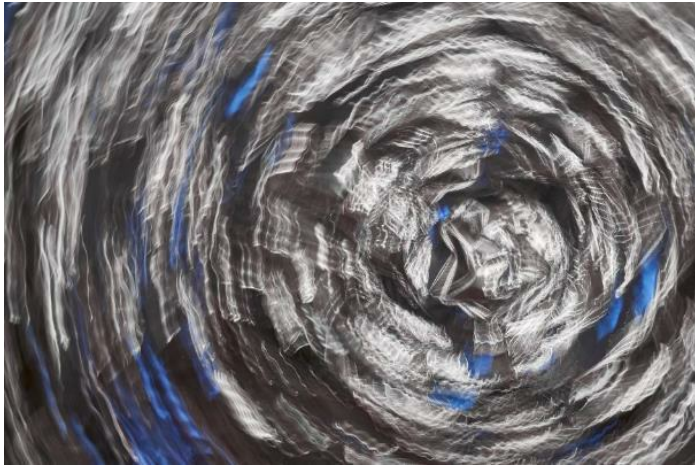
BLACK AND WHITE

Reduced to the essentials. An image in black and white thrives on lines, contrasts, brightness and structures. Not every image works in grayscale. Since the colors are omitted, the images only work through a coherent image composition.

... Tips and Suggestions



FOR CREATIVES AND EXPERIMENTALS



***Abstract photography** is the interface between photography and art – it often looks easier than it can be depicted. Sometimes the creations even arise from missed shots.*

The motif is not recognizable at first glance. Colors, shapes and structures interlock. It's not the object that's important, but the mystery hidden behind the lines.

So how about a change of perspective?

OUT OF FOKUS

The allure of the blurry inspires the imagination. Real things become unreal appearances. Through the targeted use of color, light and shadow, or shapes and textures, paired with a staggered focus point, motifs become interesting, as they leave a lot of space for interpretation in the viewer.

... Tips and Suggestions

MOTION BLUR

Deliberately capturing motion in an image can create beautiful, painterly effects and stunning photos.

The easiest way to achieve this effect is to move your camera while shooting. Panning, rotating or zooming during a long exposure allows the sensor to perceive incredible things.

Colorful objects turn into brushes that follow the movements. Even capturing subjects that are already in motion, such as a moving train, can transform recognizable objects into

fascinating abstract images.

... Tips and Suggestions

MACRO PHOTOGRAPHY

Macros have already been covered earlier in the book, but for the sake of completeness I come back to it here in the creative section, because the possibilities to create abstract images here are enormous. The closer you approach the object, the less it is recognizable. With macro photography, textures, shapes and patterns come to light that we often do not perceive with the naked eye.

... Tips and Suggestions

BOKEH EFFECT

Bokeh is perceived as special because the human eye cannot capture it in reality. This photography effect plays with blur and shows a partial area in the image that is very soft, washed out and out of focus when the picture is taken.

In this way, the main subject is brought even

more into focus and receives an aesthetic touch.

... *Tips and Suggestions*

TIPS AND SUGGESTIONS FOR THE TASKS FAMILIAR



THE SELFIE

- Choose a special perspective – lying or upside down.
- Position yourself in front of a mirror. Either focus only on your reflection or use a tripod and record yourself 2 times.
- Hide a part of yourself – behind some flowers, cuddly toy, umbrella,
- Heavenly - a large portion of cotton candy also shows up well in photos.

- Dress up!
- Walk through the rain (but protect your camera).
- Only light off a part of your face. Try this shot in black and white, too!
- When taking a selfie, make sure you have a calm background that doesn't distract from you.
- Try not to look directly into the camera, this often seems more spontaneous.

YOUR FAMILY

- Take photos of your family members doing typical lifestyle activities.
- If you take all the people in one picture, give them a fitting object in their hands – e.g. toys, school objects, coffee cups, cooking pots, ... or show off their hobbies.
- Place your family outside in the garden or park a little convoluted, just like they haven't been seen in a picture before.
- How about swapping clothes?

- Line yourselves up on a staircase, by size, by age, or arranged geometrically,
- Use only the silhouettes in the backlight.
- Cloned: Create a double exposure and place people in different positions.

FAVORITE PLACE

- A cozy place to read and watch TV.
- A place in the park and all around just nature.
- A place where you can be yourself.
- A place you like because it reminds you of something or someone.
- A meeting place for friends.
- A place where you carry out your hobby.

YOUR SURROUNDINGS

- Show your house ...
- ... or your school/workplace.
- Take a picture of your street (if you have a tripod, you can bring yourself into the picture here and sit in your car

or cruise through the street with a scooter).

- Photograph a landmark of your city.
- If a hill or a higher house is available, take a bird's eye view of the location.

BEST FRIENDS

- How about a slumber party and watching movies?
- Eating pizza together, who gets the edge?
- Nibble on both sides of a raw spaghetti.
- Going through thick and thin together – how about climbing over obstacles?
- Turn a playground into your photo studio.
- Go shopping in pairs.
- On the road with a friend on a photo tour.

TIPS

- People shots should not appear posed, you do not have so much time for the camera settings, rather concentrate on

the people. Here the automatic mode is perfectly fine. If you use the continuous shooting function, you can capture the facial expressions best and you can quickly sort out missed shots later and keep the most beautiful moments.

- Pay attention to the optical harmony of clothing. Unstable patterns and large motifs distract from the action, unless you are consciously making fashion a topic. Also pay attention to color coordination among each other.
- Don't just use a fixed location, be flexible and move around the environment. This way, all participants will be relaxed, have fun and enjoy participating. Your pictures look more natural.
- A tripod or fixed camera location is recommended if you want to be in the picture – but try it consciously without it, because the camera in your hand brings even more dynamics into your pictures.

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OUTDOOR



FOOT ART

- Photograph vertically downwards.
- Pay attention to details on the floor that are special and should be included in the picture.
- For example stand on a bridge with a grid floor and take pictures through it. Depending on how you set the focus and adjust the aperture, different image impressions are created here. You can decide whether you only display the feet and the grid in focus, or show the image sharpness to the object below.
- Show your feet or shoes dynamically in motion. Find a path, street or stairs. To do this, set the camera as low as possible and point it at the soles.

- Sit down and align your feet horizontally and pay attention to what they are pointing.
- Wear different shoes or socks.

VIEW TO THE SKY

- Photograph through the canopy of a treetop. Capture the sun's rays. By sunlight breaking through leaves or clouds, you can display sun stars with aperture 14-18 (depending on the lens).
- Photograph trees close to the trunk towards the sky.
- Birds in the branches create a beautiful play of shadows in the backlight.
- Cloud formations inspire the imagination – what do you find up there?
- Capture the atmosphere of a thunderstorm.
- Include parts of buildings in the picture to form a frame around the sky.

SHADOW GAME

- Stand at a sufficient distance from a wall and follow your shadow images – a tripod is helpful here.
- For couples: Holding hands or giving kisses and track the shadow.
- Give your shadow a kick (martial arts pose).
- Use a double exposure and photograph yourself in different positions.
- Let a cloth blow in the wind, or wave with it.
- Use the lengthening shadows in the late afternoon on the ground for abstract photographs.

SUNGLASS-REFLECTIONS

- Photograph the gaze through brightly colored glasses that depict the world filtered. If you're using image editing software, gray out the area outside the eyeglass field.
- Use the reflection of the glasses, point them at an exciting, larger object (e.g. a passing car, bus or even ship), which appears only partially in the reflection.

- Mirror something small in the glasses, e.g. a ladybug, which you then see in the original and as a mirror image (make sure that the background is calm).
- Put on your glasses, order an ice cream and ask a friend or passer-by to take a picture.

GREEN

- Meadows are especially attractive in spring, when the grasses are freshly sprouting and swaying bright green in the wind. Take advantage of the early bloomers that sprinkle fresh splashes of color into the meadows.
- Raindrops on leaves or on blades of grass - the small pearl drops are a great contrast to the smooth and straight structures of plants.
- Use the luminosity of the sun. Highlight the fantastic structure of leaves by placing them against the sun.
- Mix a summer drink with fresh limes, mint and fizz, which gives delicious

pictures.

- If you have a suitable lens, focus only on a single leaf and soften (blur) the rest of the image.
- Photograph small plants from a bird's eye view, vertically downwards.

ACTIVE ON THE MOVE

- Respect personal rights. Do not light strangers (without their permission) so close that they would be recognizable. Instead, use silhouettes or groups of people, or photograph just the back.
- Try to capture movement in the image. For example, the feet of a jogger.
- Look in the sky for balloonists, paragliders.
- On the water you can also find interesting movement variations (swimmers, boats, animals,...) that are worth taking an image of.
- Actively go "on a photo hunt". When hiking, you will always find a worthwhile landscape motif.
- Stones in all forms: Whether large

chunks on the riverbank, stone towers that have been scooped up, or even old walls such as ruins, castles and palaces are grateful motifs - look for your next target.

LANDSCAPE

- Mountains, meadows, fields, lakes and rivers – a landscape image is of course strongly dependent on what is available in your area. Often, however, it is not the landscape itself that makes a picture so appealing, but the situation, such as animals on a meadow, that bring life into the picture. Always go through nature with your eyes open to find a good location.
- A sunset should not be missing in the outdoor photography. Often the sky shows us a tremendous blaze of color that always fascinates.
- A cloudy sky offers a dramatic scenario.
- Use the reflection of a lake in which

the sky is mirrored.

- Find a location with a foreground subject that showcases the depth of the image well.

TIPS

- Wandering through the area, perceiving the surroundings in search of the perfect motif, is relaxing and at the same time exciting and challenging. Nature is unpredictable. Consciously focus on a certain topic from time to time during your forays and you will notice how your perception changes.
- Light is essential in outdoor photography. Depending on the time of day and the position of sun, e.g. calyxes are opened to different extents, shadows unfold their effect, more/less wind creates a different mood.
- Include the weather. Fog transforms a landscape into a fairy-tale kingdom. Rainy weather intensifies the contrasts and water drops conjure up charming

reflections in the picture.

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WATER IN ALL FORMS



JUST WATER

- In summer, place your subject under a garden sprinkler or water hose or create splashes of water with a bottle.
- Find a fountain with running water. You can either "freeze" the water so that you see every drop, or use a longer exposure time to make the water flow smoothly.
- Photograph ice crystals on the frozen window.
- Look for icicles or ice sculptures that form in a stream. With a little patience, you can also create your own ice creature – all you need is water and coldness.

- Build a snow model for your shots in winter.

SOMEONE OR SOMETHING ON THE WATER

- A high-board diver in the swimming pool.
- What's floating on the water: funny floating rings, bathing islands, water balls, swimming bars with delicious refreshments.
- Boats give depth to the water landscape, whether kayak, sailboat or steamer.
- Visit canals and locks through which container ships passes, or large ports.
- Water birds, are also always a photo highlight.

STREAMS, LAKES, RIVERS, SEA

- Throw stones into a lake and photograph the circles.
- Show the course of waves - try different exposure times.

- Capture the flow of a stream or river with a long exposure.
- A waterfall is always worth a trip.
- If you're lucky enough to be by the sea, take a closer look at the surf.

RAINY DAYS

- Show water as a source of life for plants.
- You can take great reflections in puddles, or even jump in.
- Use an umbrella to tell a story
- Show raindrops in detail (drops by themselves, circles of drops in water, drops on objects such as a bench).

TIPS

- With enough light, you can "freeze" the water. This means that every single drop is recognizable. You need a very low exposure time of about 1/2000 seconds or shorter and a lot of light. Turn on your flash and increase the ISO value.
- By using a longer exposure time, you

can make water appear soft and flowing. However, to keep the image from being overexposed, you must either be out in the evening hours or put a special ND filter (neutral density filter) in front of the camera lens.

- Choosing the right aperture is helpful to vary the exposure time: With a small f-number = large aperture, more light reaches the sensor and you can expose very briefly; with a large f-number, the aperture is wide closed and the exposure time can be extended. This creates blurred traces of water.

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IN THE CITY



CITY HIGHLIGHTS

- Show a landmark of the city.
- Buildings that every city has, such as train station, market square, museums, churches.
- City lights – look for suitable lighting in the evening that puts the city in the limelight.
- Take advantage of events such as fairs, Christmas markets or food truck festivals.
- Graffiti can be found in every city. The motifs captivate with expressive colors. You can often find them e.g. at bridges, underpasses, or even at train stations and trendy districts.
- A visit to the zoo has a lot to offer. The focus is certainly on the large

selection of animals. But there are so many sideshows to focus on. Find other motif ideas such as architecture, people, details,

- Snap your city flavor selfie!

ARCHITECTURE

- Architectural photography has many facets. Entire buildings can be photographed here as well as details and cut-outs. With reflective materials such as glass and steel, you can achieve great effects in the image.
- Historic buildings often impress with their architecture. They also give you great details.
- Bridges add depth to the image and build tension.
- Think of everyday places like shopping malls, train or subway stations.
- Highlight an entire street.

IN THE URBAN JUNGLE

- No matter if concrete desert, street or a

park, they can be found everywhere: Plants - small, adaptable creatures that live only on light and water. Capture the little survival artists that have conquered every niche.

- High up - look for the tallest plant you can find in the city.
- Look for the climbing artists. A small opening in the ground is all it takes for them to sprout into the sky.
- Find a colorful sea of flowers that compensates for the dreary gray of the streets.
- Garden culture in the smallest space: urban gardening is a trend to generate as much plant wealth as possible even in the city.
- Of course, the park should not be missing here. There are so many motifs here.

IN THE ALLEYS

- In the old town, photograph the alleys with old street pavements and half-timbered houses.

- Look for objects that indicate the inhabitants.
- Keep an eye out for old guild signs or decorations on the houses.
- Often you will also find a spring well or fountain, which served as a water supply in earlier times.

TIPS

- The city is alive – spontaneous photos in the busy city are well suited to tell a story. Of course, passers-by may not be depicted recognizably. Often a picture of their feet is enough. Or imagine the sparrow coming to a table in the café to catch a crumb.
- Keep an eye out for interesting structures, colors, lighting situations, shadows.
- Go on an expedition - look for new routes through the city, even take a detour, maybe your next motif is waiting here. If you want to take pictures in busy places, you can use an ND filter to blur the passers-by.

Another possibility is to remove passers-by by using many single shots, which can then be layered with an image editing software. Distracting elements can be deleted in one layer in order to use these part from the layer below.

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COUNTRYSIDE



RURAL CHARM

- Show a typical small town with old houses, the small market square,...
- Show agriculture in all its facets. Think of the dairy farm as well as the field work, or the wine-growing region. Take vehicles, equipment, buildings and also the agricultural products into the visor.
- Create a photo collage of everything you find outside. This changes depending on the season. Collect a few items each month and arrange these similarly over and over again. So you get a great and always growing series.

EXPERIENCE ANIMALS

- Offspring in the animal kingdom. Young animals are exciting photo models. Alone, or also together with (mostly) their mothers, emotional picture impressions are created.
- Farm animals in focus: Whether horses, cows, sheep, chickens,... in well-kept free-range husbandry, beautiful motifs arise.
- For wildlife photography you need above all patience. With flight animals, like deers, the smallest noise is enough to startle them.
- At the pond: fish and frogs, or even water birds have created their kingdom, where you are welcome to enter as a silent guest.
- Crawling animals: Insects, lizards or snails - their advantage: you always find something. Turn over a few stones and you will find something. Explore your surroundings.

FARMLAND, MEADOWS AND FORESTS

- Fruit trees are enchanting in the spring

when they are in bloom and later in the year when the fruits are ripe.

- Visit grain fields in summer when the full-grown ears sway in the wind.
- For all early risers, take advantage of the mysterious fog that blankets the landscape in the morning.
- Show the long shadows in the light forest in the evening hours or catch a gloomy mood in the forest. With lots of moss, ferns and fallen trees, a fairytale landscape is created. If a unicorn happens to trot by, let it path – no one will believe you anyway.
- Light the autumn leaves with its fantastic colors. Whether entire forests, or individual leaves, the warm red-orange tones flatter every image.

TIPS

- When capturing wildlife, choose a long focal length or telephoto lens. This will keep you at a safe distance, because ultimately you can't guess when an animal feels threatened.

Especially when it comes to pregnant animals or even young animals, they can react sensitively. I myself have occasionally been hissed at by swans because I had forgotten the distance due to my excitement over their brilliant white plumage.

- Consider yourself a guest in nature and behave accordingly. So wild animals are not disturbed and you have the chance to discover one or the other in time. Leave everything as you found it.

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AT HOME



COZINESS

- Snuggle under a blanket with a good cup of coffee or tea. Photograph yourself or others. Even pictures that only partially show someone are appealing, e.g. only the hands holding a cup. Or hide, just let your feet look out.
- Do you like reading a book? See what great pictures you can create with books.
- Arrange a photo fashion show with your favorite chill clothes and have fun.
- Set some romantic lights, find matching accessories and capture the ambiance.
- Do you have a pet? Then this

definitely belongs on a cuddle picture as well.

COOKIES, COOKING AND COCKTAILS

- Show picture compositions with ingredients and cooking utensils.
- How about food photography? Photograph ready-made dishes.
- Mix delicious drinks, nicely decorated. Backlight the scene or set the light sideways and see how this affects your photo.
- Ice cubes and fruit or mint, combined with mineral water – photograph the bubbles.
- Capture everything you find at a barbecue. You can start with veggies and grilling tongs and end with the cozy get-together.
- Baking for special occasions (birthday, Christmas,...) – or just because it tastes good and you want to take pictures.

FAVORITE CUDDLY TOY

- Show your connection to your cuddly

toy.

- Use symbols, show a heart with your hands, for example.
- If your friend has already experienced a lot and seems a bit old: Never mind. Use this for your image look. Use e.g. older accessories, or change the image color as a creative tool (e.g. grayscale or sepia tones).
- Where does it sit when it has to wait for you?

FLATLAY

- Get a suitable, quiet background, such as pastel-colored sheets of paper, wood or marble panels, and combine objects on it that match thematically or color-wise.
- Around the kitchen: raw fruits and vegetables, cooking utensils, spices,...
- Seasonal themes, such as Christmas bakery
- Breakfast table with coffee, cake, newspaper
- Office objects, books

- Beauty accessories
- Autumn leaves, grasses, pine cones, flowers
- Photo equipment
- Tools
- Hiking equipment (backpack, clothes, shoes, ...)
- Clothing and styling (e.g by color, season), jewelry, accessories

TIPS

- For these tasks a tripod is useful, or use a stack of books or a shelf as a fixed location for the camera.
- Play with ideas, vary your set – at home you have the opportunity to try it out in peace. Leave everything behind, go for a walk and you will return with new, creative approaches.
- Change the lighting and see how the effect of the image changes. Don't just vary the available light, if possible use additional lighting or try colored spots. You can experiment inexpensively with a flashlight and translucent craft

foil.

- Create enough space in the picture. An image can quickly appear overloaded. The themes suggested here are great for adding text and using them for postcards or covers for photo books, etc.

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MACRO



MOTIONLESS

- Take a leaf or flower in front of the lens. Try to capture the fine structures or even the matte shimmer of the sun's reflection.
- In combination with water droplets, macro objects are particularly attractive. Take a water sprayer with you to get more reflections in the image.
- Walk through the forest. Here you will quickly find what you are looking for. Mushrooms, mosses, grasses, ferns, tree barks can be found there.
- Photograph a coin, train your eye for the fine details.
- In winter, freshly fallen snowflakes look huge on a black cloth. Depending

on the cold and humidity, different flake structures appear.

- Choose an object that everyone knows. Put only a part of it in front of the lens so that people guess what it is.
- Experiment with light: find translucent objects, such as a sieve, and shine a spotlight through it.

MOVING OBJECTS

- Insects make super-interesting macro models. One drawback: they're so nimble that you can quickly lose sight of them in the small frame. You can use the time of day to your advantage, because depending on the insect species, you have e.g. good chances if it is cooler outside or humidity prevails or even if insects sit on flowers and keep still for a moment.
- Look for a spider's web in the morning dew, preferably with a spider.
- You will also often find creepy crawlies under dead wood or rocks. Those are usually flightless and more

patient photo models than their flying relatives.

- Place a bait to attract insects. Depending on the species, honey, beer, flowers, or even a mini piece of meat can serve.

ABSTRACT

- Search for textures, shapes, and patterns
- The color is used to identify objects. Shoot in black and white or reduce the colors.
- Pay attention to the lighting. Especially with abstract macro shots, you can achieve incredible results by playing with light and shadow.
- Backlight an object. This makes contrasts stand out even more.

TIPS

- Your possibilities are strongly dependent on the lens used. These have different close-up limits and vary

in the magnification. You can try zoom lenses, use your "normal" lens, or try macro lenses.

- With macro intermediate rings, which are placed between the lens and the camera, you can also change the close-up limit to get closer to the object of desire. This solution offers a cost-effective alternative to a macro lens.
- Ultimately, it depends on how small your subject is, a whole leaf or flower shouldn't be a problem, but when it comes to fairly small things, like ants, you may run into limits.
- The sharpness level is usually very low in macro shots. A macro photo, which is sharp from front to back, is often composed of many individual shots with different levels of focus.

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PERSPECTIVES



AT EYE LEVEL WITH...

- Hold the camera very low and shoot close to the ground.
- Photograph tall flowers from the ground up towards the sky.
- Imagine how a labyrinth of blades of grass, wood or stones affects an ant.
- Even with the camera just above the water, new impressions are created.
- Cut off the bottom of a flower pot and create a planting while photographing from below. You can do the same idea with all kinds of other objects ... broken coffee cup, cooking pot, waste basket.
- Get a bird's eye view!
- If you have the opportunity to photograph from tall buildings, you

can use them to shoot unusual images.

GUIDELINES

- Sidewalks or road markings lead well into the picture.
- Train stations and railroad tracks also provide very good opportunities to create perspective images.
- Stand very close to a structure and capture its contours in the image.
- Shoot through a cut plastic bottle, as if you were looking through binoculars.
- Create symmetry in the image (e.g. through reflections).
- Look for objects that stand in rows, e.g. columns, pillars or even trees in avenues.
- With objects you can create great perspectives and bring depth into your pictures. Consciously place things at different distances or use existing objects to create lines.

TIPS

- Often a minimal change in position

makes an immense difference.
Experiment to find the perfect
location.

- Use visual frames, this can actually be a window that enhances the direction of view, or even distinctive spots that form geometric shapes. In the example images you will find triangles.

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BLUE HOUR / GOLDEN HOUR



BLUE HOUR

- Work with complementary colors: look for illuminated sceneries. The warm yellow of the light sources and the cool blue tones enhance each other's effect.
- Look for sophisticated architecture. Glass, steel and stone go well with a cool, blue color look.
- The combination of a fixed main motif and therefore moving traffic with vehicles and passers-by is also exciting. The movement is displayed as stripes and light traces due to the long exposure time.
- A popular motif is water, e.g. a lake in

which lights or the sky reflect.

GOLDEN HOUR

- Sunsets – you can never photograph enough of them – each one is unique and incredibly beautiful.
- Meadows now have a lot of structure and an incredibly soft, dreamy character.
- Shade people or animals in sidelight or backlight. The low sun conjures soft traces of light into the image.

TIPS

- With the onset of twilight, a longer exposure time is needed to let enough light fall on the sensor. Therefore, a tripod or a fixed location is indispensable here.
- If you also have objects relatively close to the camera, try the camera flash as a foreground support. The flash does not have an extreme range but can highlight the foreground, especially in backlight situations.

- There are various apps that allow you to view the position of the sun and its course. This makes it relatively easy to determine the best time window for your photo safari.

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DARKNESS



LONG EXPOSURE

- Photograph the Milky Way or the stars in the course with star trails.
- Look for interesting images from the city, e.g. architectural motifs, or streets and bridges, festivals and fairs,
- Photograph a city or landscape reflected in the water.
- If you live in the countryside, find a solitary standing, distinctive tree. Even in the sky there is usually still residual light, which bundles a great landscape image.
- Shine a flashlight on an object first from the left, then from the right, trying to make it stand out from the background. The timing and

uniformity of the lighting will allow you to emphasize areas more or rather reset them.

LIGHT PAINTING

- Search for traces of light from passing vehicles and embed these in your images.
- Photograph fireworks. Here the time can be planned well. Find a good location in advance and you're ready to go.
- At fairs or theme parks you will find a lot of light reflections. Here you can creatively implement movement.
- Paint figures with sparklers.
- Use a flashlight to trace a subject in front of you, such as a bicycle, or backlight a person.
- Use different colors of light for your flashlight. You can achieve this by using colored foils. Alternatively, you can set your cell phone display to the desired color and draw with it.
- Even at home you can achieve great

effects with light. Use an image on your tablet or screen as a background motif, place a reflective surface on the floor and place a glass ball, marbles, or drinking glasses in the foreground. Focus on the objects in the foreground that bend the light through their contour.

TIPS

- Be sure to use a tripod. Especially when shooting at night,, it is more complex to find the exact location and to define the image section. For the exposure you need a longer time the camera must be absolutely still.
- Increase the ISO value. A higher value increases the light sensitivity of the sensor and allows you to choose shorter exposure times. Note however, that a higher ISO value can lead to image noise (grainy display). The "correct" size of this value depends on your camera and its sensor.
- By controlling the aperture, you can

vary the exposure time. If you want to achieve continuous image sharpness, choose a medium value between $f/8$ and $f/12$.

- Aperture stars are formed at an aperture between $f/12$ and $f/18$. These are highly dependent on the lens. Many lenses do not show a circular opening when closing the aperture, but form a polygon on whose edges the rays are created. The smaller the aperture, the stronger the rays.
- Play with the exposure time. The camera collects the incoming light and so even dark scenes can be captured well. The moon must be taken e.g. with a short exposure time, as it is constantly in motion. On the other hand, in the photography of star tracks, the movement of the stars is consciously captured.
- Pay attention to the light pollution. Around strong light sources, such as cities, a cone of light can form in the sky. If you're shooting in open

countryside, such brighter areas in the sky can be distracting.

- IF YOU ARE SHOOTING IN RAW FORMAT, YOU CAN ADJUST THE COLOR TEMPERATURE LATER DURING IMAGE DEVELOPMENT ON THE COMPUTER. HOWEVER, IF YOU WANT TO ADJUST THE IMAGE TO THE LIGHTING MOOD ON LOCATION RIGHT AWAY, ADJUST THE COLOR TEMPERATURE. IN THE SYSTEM SETTINGS YOU WILL FIND CORRESPONDING PRESETS FOR DAYLIGHT/ARTIFICIAL LIGHT/NIGHT SHOTS, ETC. .

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PLAY OF COLORS



ONLY 2 COLORS

- The color wheel is an ordering system for colors. Two colors lying opposite each other in the circle create a tension between two poles. Orient yourself on the color scheme as a guide and find two complementary colors.
- Find motifs from nature and use sheets of paper and colored foils for the background, or choose two foreground colors on a neutral (white, gray, black) background.
- Show autumn leaves in shades of red, flowers or petals, fruits.
- Use a partial area of an object. Due to a clear color scheme, it is easily identifiable, even if a section looks rather abstract.

- Try a portrait shoot and choose colorful accessories, such as sunglasses, hand fans, hats,
- Let colored light shine on or through objects.
- Try partial toning in post-processing: toning involves shifting color values in the image. For example, highlights (light colors), depths (dark colors), and midtones can be controlled separately. Complementary colors are also used here.

POP-UP COLORS

- Use sweets, such as candies or cup cakes.
- Balloons
- Confetti rain
- Soap bubbles
- Graffiti on a wall
- Combine a gaudy feather boa with whatever you want. These are commercially available at affordable prices.
- Have a battle of leaves in the fall,

when the reds glow.

BLACK AND WHITE

- Lines and contours play a greater role in an image without color information. The visual language changes and the focus becomes clearer. This can be raised by a harmonious, stronger contrast.
- Toning: Overlaying photos with a color is a popular way to enhance their impact and expressiveness.
- Sepia is a variation of a black and white images. The color scheme is slightly shifted to gray, brown or yellowish to make the image look older. For example old architecture can be visually set back in time using this technique.
- A strong black-and-white contrast is very suitable for representing of opposites. For example, you can show emotions well. Use a smiling face and a sad face facing each other in profile.
- Street photography is also well suited

for a monochrome representation. It allows the viewer to focus more on the action, gestures, facial expressions, and the plot. The trivial takes a back seat.

- Show motifs that you associate with strength, such as chain links or ropes, large vehicles, sports images. The black and white contrasts enhance the image effect.

TIPS

- Try to think abstractly and try out as much as possible.
- Collect things in passing that you could possibly use here once.
- This type of photography is often initially playful, without any concrete expectation of an image result.
- The more surprising the shots can be at the end and many will wonder what technique you used to get this picture.

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FOR CREATIVES AND EXPERIMENTALS



OUT OF FOKUS

- Trees and forests are particularly suitable for blurred images. Here you can clearly see what it is due to the uniform structure.
- Walkers are also welcome to be placed. Where do they go, do they arrive, or do they leave the scene? Through people you start a journey of discovery through the picture.
- Find a street and photograph the vehicles or passers-by. Make sure that they are not identifiable. If necessary, reduce the colors in post-processing to

concretize the image statement.

- Look for quiet scenes and a main subject that clearly stands out from the background by its shape or color.

MOTION BLUR

- In order to give an image more dynamics via motion tracks, the exposure time must not be too short. Play with the shutter speeds – try it with vehicles, bicycles, pedestrians.
- Set a stronger final accent by setting the flash on the second curtain in the camera settings. This means that the flash triggers before the aperture closes. Due to the stronger exposure of the moving subject at the end of the track it is depicted more clearly.
- Change the focal length after triggering. Use your zoom during exposure. Again, the flash on the second curtain (see previous point) is a good way to illustrate the motif.
- With a pull-along effect, you track a moving subject during triggering. You

try to keep the movement in focus, and at the same time pull the background along and make it blurry. It's best to use continuous shutter mode for this, because there will be a lot of missed shots.

- Play with light effects on reflective materials (e.g. everyday objects such as aluminum foil, pens, chocolate candies, ...). Move the camera in different directions.

MACRO PHOTOGRAPHY

- Photograph the finest structures, such as feathers, downs, salt crystals, petals, grasses,
- The surface of a walnut becomes a crater landscape.
- Try textures of fabrics (smooth/rough/textile) or natural materials such as woods and roots.

BOKEH EFFECT

- A strong bokeh (see pictures at the beginning of this chapter) is created by

a large aperture. Here only a very small range of depth of field is captured, the rest appears in the desired soft look. Lenses with the largest possible aperture with values between 1.5–2.8 are well suited. The bokeh appears depending on the focal length and the focus point.

- Look for subjects with enough depth of field. The background should be in distant from the subject, the greater the distance, the softer and more blurred the bokeh will be.
- Light reflections in the background give the image an unobtrusive liveliness.
- Different lenses create different background patterns, depending on their construction and the number of aperture blades installed.
- Take a partial area of the image in the foreground and place it outside the focus point. This will give you the soft bokeh effect in the foreground that frames the image.

TIPS

- Creative photography takes time and a little patience. Not every day is the same and you won't find inspiration every day.
- Give things time to grow and wait for the ideas to come.
- Just take the camera and start playing. Often thoughts only come when looking through the lens. Think about what else could benefit your subject and gradually build up your imaging.
- Go through the world with your eyes open and collect the things that might be interesting.

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PROJECTS

A project is a topic that you are supposed to deal with over the long term and again and again.

The aim is to gain as many different image impressions as possible through experiments and variations.

Consciously set breaks between your series of experiments, because in these new ideas arise as how you can depict your motif. This can be a change in position or lighting, or even the introduction of new objects.

You will gain versatile variants and train your photo view for unusual and independent shots.

You are the art director – be proud of your works.

It would be a pity if your pictures end up in some corner afterwards.

Get a digital photo frame or make your own little art gallery. Put your picture of the week

on a pedestal or clip pictures to a string or
fairy lights.

FAVORITE OUTDOOR MOTIF

Find your favorite landscape or other outdoor opportunities and photograph the scenario on different occasions (times of day, weather, seasons) at exactly the same place.

You will gain completely different impressions. Create a collage from it. You can use different camera settings to increase the variety. Try it with black and white, or maybe inverted.

AN OBJECT

Look for a "thing" that you photograph over and over again.

- Show different sections, sides and parts as a macro shot.
- Through color we interpret images and things. Shoot in grayscale, let's see who still recognizes the "thing".
- If you have the "thing" more often, photograph it in series, structured or sometimes unstructured on a pile.

- Play with lighting, create shadows and try to create interesting reflections.
- How about mirror reflections?
- Show the "thing" in use (e.g. not only the watering can, but also pouring water).
- Can you depict the "thing" in a funny, romantic, or emotional way?

SEASONS

Show the four seasons, with everything you can think of. You should find enough material in this book. Collect these impressions and make them the theme of your personal seasonal exhibition.



IMAGE FROM ADVERTISING

Recreate an image from a magazine or TV commercial.

Pay attention to the interplay of colors. Often a great deal of emphasis is placed on a harmonious color look when selecting all accessories. Pay close attention to the facial expressions, gestures and clothing of people, as well as the background. Look at the light setting.

This exercise is more about the perception of such details than the image itself.

BEST OUTFIT

Do you like to be comfortable and casual on the road or do you prefer to spice up your outfit? How about a fashion shoot?

Your model can change so much through environment, clothing, but also hairstyling and make-up that you can hardly believe that it is one and the same person.

Of course, you can also be the model yourself. With a remote shutter release, you can pose and trigger at the same time.

1 MOTIF IN DIFFERENT FORMATS

You can change a motif enormously via the image format. Take a closer look at your photos and think about what really needs to be on the picture and whether an unusual size is possible. Try it with panorama, portrait and landscape formats, but also sometimes as a square. Also

divided images, where the motif is composed of individual sections, or a 9-series is a common stylistic device.

INDIVIDUAL GREETING CARDS

How about laying out your own greeting cards with your image in the future.

Whether it's for a birthday, a holiday, or just because you like each other, a card with your own design and a personal touch is a special surprise. Online shops offer cards for your own design and with text editor for little money.

When taking photos, make sure that there is enough free space in the image to add your individual text to the cards.



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Independently published, publisher and contact:

Birgit Pechler, Klosterfeldstrasse 10, 91180 Heideck, Germany

E-Mail-Address: birgit.pechler@hotmail.com

I Tel: +49 (0)151-46519021

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